

CONCERTO,

for the
Harpsichord,
or

PIANO FORTE,

— with Accompaniments for —

two Violins, two Oboes, two Horns,
a Tenore & Bass;
Composed.

and with Sentiments of grateful Respect
Dedicated,

To the Honorable. Miss Dundas,
by

THOMAS WRIGHT,

of Stockton upon Tees.

Ent^d. at Stationers Hall.

LONDON

Printed for the Author.

and sold by Preston & Son, at their Warehouses Strand & Exeter Change.

Wright

ADVERTISEMENT.

“ TO ANTICIPATE CENSURE IS SOMETIMES TO PREVENT IT.”

A GREEABLE to the motto, some prelude to the following pages is necessary; especially in musical days like the present, when the *Eye* has by a lamentable kind of fatality usurped the place of the *Ear*, and the admiration which Subject and Harmony ought to attract, is lost in attending to the dexterous manœuvring, or as it is called *Execution* of the Performer—and Execution it too often is, only place the poor innocent Subject in the same light as one of a different nature, at Tyburn—therefore the Composer begs leave to premise, that they are not calculated to please those (of which poor Apollo knows to his sorrow, there are but too many among his worshippers,) who cursorily cast their eye over Publications of the kind, and if they discern no difficult or awkward passages, throw them aside, with “Pho! it’s nothing at all—it’s very easy”; yet may-be if asked the favor to play such *easy Nothings*, the Rheumatism seizes their fingers, or a violent Sprain has befallen their wrist, though at the same time they talk of playing the Compositions of such and such eminent Masters, which perhaps not one un-professional Performer in fifty takes in hand with justice to the Author.

The principal design in this Concerto is to carry on a PLEASING HARMONY, and by so doing, to administer a little consolation to a Science noble in itself, but so degraded by the flight-of-hand tricks that have lately been played with it, that it is almost sick unto Death—moreover, so long as those who undertake it, play it correctly, the less trouble they have to do so, the better the Composer will like his work; which he did not set about like some Brother-professors, as Children would to play at what they call CRACKS, and bid defiance to their followers; and that not for any praise-worthy effort of ingenuity, but because they “outstep the modesty of nature,” and excite in Spectators uneasy astonishment.

IN order to prevent the disputes that so frequently arise concerning the TIME a Piece ought to be played in, the following simple contrivance is recommended to trial. Tie a small key, or a seal, as a plummet, to a bit of coarse thread, the length of which is ascertained for the purpose; this held steadily in the fingers, and a trilling motion given to it, Time may be accurately counted from its vibrations—It must be observed, this is not meant to beat Time during the performance, but to give the Time, previous to playing the Piece, by counting a few Bars from it, which to a good Timist is quite sufficient; and if to its simplicity is added, it gives no standard or scale, and of course leaves the Composer unfettered as to his measures, it will be found a practicable contrivance, where the elaborate Chronometres of Monsieur Loulie, and Monsieur Sauveur, with the Metrometre of later invention, have failed of success. In the following Concerto, a regulation of this kind is annexed to every subject, and the measure given from the breadth of Harpsichord and Piano Forte keys, in preference to inches, the former being always at hand, and the difference in Instruments in that respect, so trilling, as to occasion little or no alteration. Thus at the beginning of the first Movement will be found $28 = 9$, which signifies, that the thread with the weight appended to it, measured across twenty-eight keys, will vibrate the length of a Minim; in the next movement, lengthened to thirty-two, each vibration will be a Crotchet, and so on with the rest. This, it is presumed, will be of some service to those who wish to observe the Time a Composer means, and as for those who make what was the Adante in days of old, the Allegro and Presto of the present, by all means let them go forward as fast as they can, for even they are sure of this to their honor and comfort, that, *the faster a Person travels, the sooner he gets to the end of his Journey!!!*

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CONCERTO

Tutti

28=9 *

fia. for fia. for fia.

sf Cres. for Solo

hr

hr

Left Hand

This page of musical notation consists of eight systems, each with a grand staff (treble and bass clefs). The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings are placed throughout the score: *for.* (forte), *pia.* (piano), *Cres.* (crescendo), and *hr.* (hairpins). A triplet of eighth notes is marked with a '3' at the beginning of the first system. The piece ends with the instruction 'Volti subito' at the bottom right.

Volti subito

4

for: *fua.* Tutti Solo

The first system contains measures 1 through 4. It begins with a treble clef and a 4/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. Dynamic markings include *for:*, *fua.*, and *hr*. The section is labeled 'Tutti' and 'Solo'.

The second system contains measures 5 through 8. The right hand continues the melodic development with some triplet markings. The left hand maintains a consistent eighth-note accompaniment. A *hr* marking is present.

Cres. *fua.*

The third system contains measures 9 through 12. The right hand has a more complex melodic line with some accidentals. The left hand continues with eighth notes. Dynamic markings include *Cres.* and *fua.*.

hr *sf*

The fourth system contains measures 13 through 16. The right hand features a melodic line with a *hr* marking. The left hand has a more active accompaniment. A *sf* (sforzando) marking is present.

Tutti Solo

The fifth system contains measures 17 through 20. The right hand has a melodic line with a *hr* marking. The left hand continues with eighth notes. The section is labeled 'Tutti' and 'Solo'.

hr

The sixth system contains measures 21 through 24. The right hand has a melodic line with a *hr* marking. The left hand continues with eighth notes.

sf

The seventh system contains measures 25 through 28. The right hand has a melodic line with a *hr* marking. The left hand continues with eighth notes. A *sf* marking is present.

pia.

sf

for.

Cres.

for.

Tutti

Volti subito

6

The musical score consists of six systems, each with a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues the melodic line in the treble and the accompaniment in the bass. The third system features a more complex melodic line in the treble with many sixteenth notes. The fourth system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The fifth system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The sixth system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment.

hr

Solo

Cres.

for:

Solo

tutti

First system of musical notation, featuring a treble and bass staff with a complex melodic line in the treble and a supporting bass line.

Second system of musical notation, featuring a treble and bass staff. The treble staff includes a wavy line above it and a *rit.* marking. The bass staff includes a *hr* marking.

Third system of musical notation, featuring a treble and bass staff. The treble staff includes a *sf* marking. The bass staff includes a *tutti* marking.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff includes a *Solo* marking.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff includes a *hr* marking.

Sixth system of musical notation, featuring a treble and bass staff. The treble staff includes a *hr* marking.

Seventh system of musical notation, featuring a treble and bass staff. The treble staff includes a *tutti* marking.

6

hr

6 6 5 5 6 4 5 8 Solo

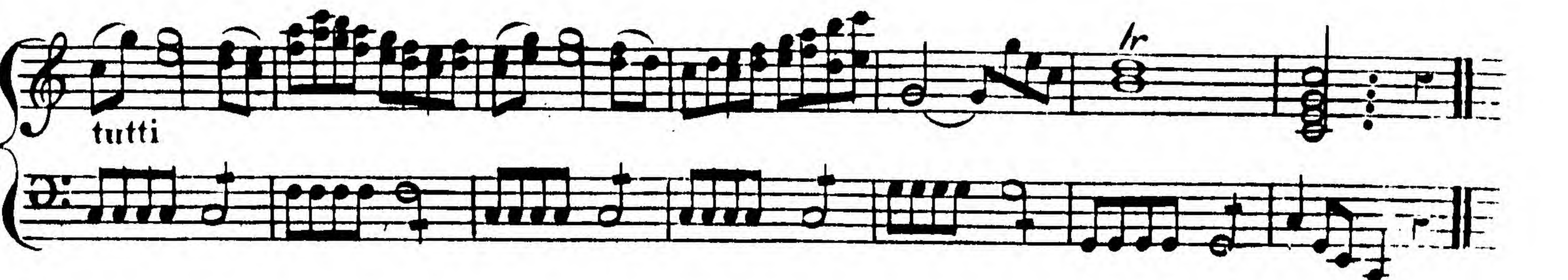
3 *3*


Cres. *for:*

Solo

hr

tutti



Larghetto
Affettuoso32 = *sem: p^{ia}.**hr**Cres.***Minuetto***Tutti**p^{ia}.**for:*9 = *p^{ia}.**for:**for:**p^{ia}.**for:*

9

for.

This system shows the beginning of a musical piece. The right hand (treble clef) features a complex, fast-moving melody with many sharps and accidentals. The left hand (bass clef) provides a steady accompaniment. The word "for." is written above the left hand.

Trio

pia.

This system is marked "Trio". The right hand has a more melodic line with some rests. The left hand continues with a steady accompaniment. The word "*pia.*" is written above the left hand.

sf

for.

This system features a dynamic marking of "*sf*" (sforzando) at the beginning of the right hand. The right hand has a melodic line with some rests. The left hand has a fast, continuous accompaniment. The word "for." is written above the left hand.

This system continues the musical piece. The right hand has a melodic line with some rests. The left hand has a fast, continuous accompaniment.

Min: Da Capo

This system concludes with the instruction "Min: Da Capo" (Minore: Da Capo) written above the left hand.

Largo

sem. pica.

40 =

This system is marked "Largo". The right hand has a slower, more melodic line. The left hand has a steady accompaniment. The word "*sem. pica.*" is written above the left hand. A tempo marking "40 =

This system continues the musical piece. The right hand has a melodic line with some rests. The left hand has a steady accompaniment.

Adagio

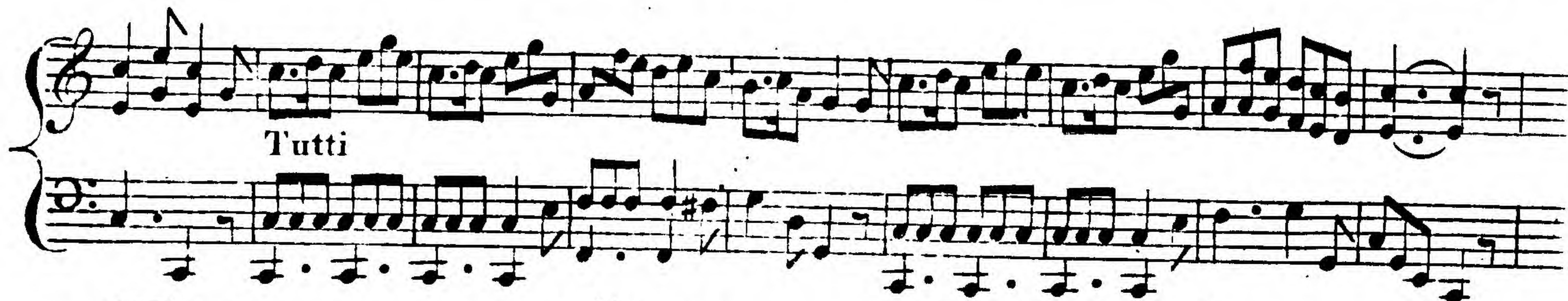
This system concludes with the instruction "Adagio" written above the left hand.

Rondo
Allegretto19 = 

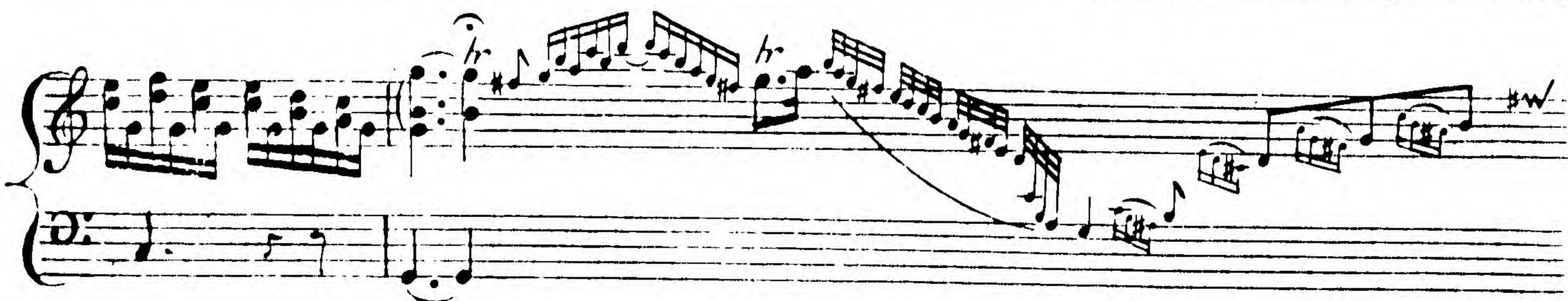
Solo



Tutti



Solo





Volti subito

